

PLAYS AND PLAYERS FOR THE WEEK



McINTYRE AND HEATH.

Jeanne
Towler, With
McIntyre and
Heath.

CHAUNCEY OLCOTT.

EDNA GOODRICH,
with Nat Goodwin.

NAT GOODWIN.

PLAY BILLS FOR THE WEEK.

At the Academy.
Monday night and Tuesday, matinee and night—Chauncey OLCOTT, in "O'Neill of Derry."
Wednesday, matinee and night—McIntyre & Heath, in "The Ham Tree."
Friday night and Saturday, matinee and night—Nat Goodwin, in "The Easterner."

At the Bijou.
All the week, with usual matinees—"Young Buffalo, King of the Wild West."

BY DRUCE CHESTERMAN.
This will be a week of favorites at the Academy, for Chauncey OLCOTT and McIntyre & Heath, to say nothing of Nat Goodwin, stand high in the estimation of Richmond theatregoers, and each has a large following of admirers. At the Bijou one of Blaney's most sensational melodramas will be the offering.

Chauncey OLCOTT will present "O'Neill of Derry" to-morrow night and Tuesday, matinee and night. In this new play, with Theodore Burt Sayre has provided Mr. OLCOTT, it is not "Tre-

land as it is" that is dealt with, but the Emerald Isle of old, the play-wright having gone nearly two centuries beyond the period around which have been written most plays that picture the Irish people in their native land.

Mr. OLCOTT appears in the picturesque costume of a cavalier of the time contemporaneous with that of Shakespeare. When the comedian makes his first appearance as a soldier of fortune, who has roamed over the continent of Europe, where he has met and vanquished the most famous swordsmen, he is just from London town, in which he has witnessed a performance of the great dramatist's immortal love tragedy, "Romeo and Juliet." So impressed has he been by the play that he has secured a copy of it, and is carrying it attached to his belt. This play-book enters into an ingeniously contrived situation, for at a critical point in the action of the drama it is the means of saving the hero from a perilous position.

As every Irishman knows, Derry is the famous walled town of Londonderry. The action of the play occurs within a period of twenty-four hours, and is intensely interesting from the rise of the curtain to its fall on the last act. It is said that Mr. OLCOTT has never been afforded a better opportunity than in this role, and that he has never appeared in a production more handsomely mounted.

Of course, Mr. OLCOTT will be heard in several songs, this always being one of the features of his performances. This season he has four new songs, the titles being "Michael McGinnity," "One Little, Sweet Little Girl," "Every Star Falls in Love With Its Mate," and "A Rose of Old Derry."

McIntyre and Heath, famous from ocean to ocean as the impersonators of the Georgia minstrels, come to the Academy Wednesday, matinee and night, in "The Ham Tree," a three-act comedy written around the sketch that made the two comedians rank with the biggest headliners in vaudeville.

No one who has ever seen McIntyre and Heath in their sketch can forget the ludicrous situation presented by the two stranded minstrels as they sit upon the trunk they have been lugging between them for many weary miles, and enter into a discussion of "what might have been." One of the dried and footsore minstrels is drolly wishing that he were back at his old job at the livery stable, while the other, who persuaded him to leave for the glories incident to a stage career, is endeavoring to console him, and relating what might have been if business had only been good, a presentation of the case that does not at all appeal to the other in his forlorn state. The sketch is very cleverly interwoven in the action of this comedy.

The production is now in its third season, and still has, with one exception, its original cast. There is a large and exceptionally well trained chorus, and many catchy musical numbers are introduced.

This fine production, which is not new to Richmond, it having already passed into the history of the Academy as one of the biggest laugh-producers the house has had, will be mounted on the same lavish scale that characterizes all of the offerings of Klaw and Erlanger.

Nat Goodwin's Play.
Mr. Nat C. Goodwin, by many now conceded to be the foremost American actor, is certainly to occupy the highest place as a comedian, will be seen at the Academy Friday and Saturday, with a matinee the latter day, in George Broadhurst's new comedy, "The Easterner."

Mr. Broadhurst, who is the author of "The Man of the Hour," is one of the most successful comedians of the day, and his work in providing the comedian with this new play may be said to have been a labor of love. Notwithstanding many other pressing contracts, Mr. Broadhurst went to work with a will, to turn out for his friend what he deemed would be one of the best comedies he has ever written. "The Easterner" is the result of this determination, and the comedy seems to have fulfilled the author's expectations.

Mr. Goodwin is one of the most versatile actors to-day before the American stage. He has played, and with success, in a wide variety of roles, following the history of the stage, the grave-digger in "Hamlet," Shylock in "The Merchant of Venice," Nick Bottom, the weaver, in "A Midsummer

Night's Dream," a North American Indian in "Big Pony," an eccentric undertaker (Carryover Bones) in "Turned Up," both Bob Acres and Sir Lucius O'Trigger in "The Rivals," and the heroic Nathan Hale, besides his famous impersonations in "A Gilded Boy" and "An American Citizen." Of course, this does not exhaust the list, but they serve to show the wide range of characters Mr. Goodwin has played.

The company carried by Mr. Goodwin is fully up to the usual high standard required by the comedian. Each has been selected with a due regard for their fitness for the role to be impersonated.

The cast, includes among others, Miss Edna Goodrich, a very talented young leading lady, noted for her personal charms, being generally acknowledged one of the most beautiful women on the American stage. Misses Ailes Butler, Rene Kelley, Diva Morde, Pauline Lord and Messrs. Neil O'Brien, Henry Bergman, W. E. Hitchcock, Harrison Armstrong, Bud Woodthorpe and Wallace McCutcheon all render excellent support to the distinguished star, and will be seen to advantage.

The current number of the New York Dramatic Mirror, in referring to Miss Rene Kelley, says:

"A rose-faced girl, with sweet eyes and red-gold hair, and a smile that convinces you that you were mistaken when you thought the old world a mere affair, has slipped into the parts in Nat Goodwin's repertoire of plays once filled by his dusky-eyed sister-in-law, Gertrude Elliott. Miss Elliott has become co-star with her husband, John Forbes-Robertson, and Mr. Goodwin predicts that Rene Kelley, the English girl with a dash of French, who wears on the family escutcheon, will be a star, too, in three years."

"She plays Georgia Chapin, the American girl, in 'An American Citizen,' Warner in 'When We Were Twenty-One,' and Emily Radburn in 'Mizsaura,' and in the new play, 'The Easterner,' which George Broadhurst has written for Mr. Goodwin, Miss Kelley, who has been on the stage but a year, is to have that which all professionals spell with large caps, her chance."

Blaney's New Thriller.
Say what you will, but if one wants to get in the midst of real action of the rapid fire, knock-down and drag-out variety, let him attend one of the performances of almost any of the melodramas of the enterprising and energetic Charles E. Blaney, the man who is more interesting in his character perhaps than any of those in his plays. One is bound to admire this Blaney, who knows the pulse of his audience so well, and can quicken its beat at will. Mr. Blaney knows that the melodrama has its place upon the stage, and that it even has a mission about it. He does not pretend to seek lofty ideals, nor does he enter into problems, which even when entered into, are not solved. His melodramas are built upon the old reliable plans that never fail, and hence Mr. Blaney seldom launches a production that misses fire.

That this big producer does not even make a pretense that his plays are of any type other than that which is expected when they are designated "melodramas," is shown in the following press matter, written by the Blaney office, describing the play, "Young Buffalo, King of the Wild West," which, with a number of Sioux Indians in the company, will be at the Bijou this week.

"The great scene of the play is the rescue by Young Buffalo of the heroine from a perilous plight in a railroad watchtower, where she has been placed by the villain. It is a thriller of the highest class."

"The production of the West for being a wild country is fully sustained in the series of pictures of life in Arizona that Mr. Blaney has so skillfully arranged. Polytechnic Institute has not been completed as yet, but the games already arranged are good ones. The spring practice will begin just as soon as the weather permits, but this will

V. P. I. ATHLETICS.
W. K. Yonge, of Richmond, is Manager of Track Team.

BLACKSBURG, VA., January 25.—The baseball schedule for the season at Virginia Polytechnic Institute has not been completed as yet, but the games already arranged are good ones. The spring practice will begin just as soon as the weather permits, but this will

and the first game of the series is set for the last Saturday in that month. Until the men can be gotten out on the field it is impossible to forecast, with the slightest degree of accuracy, what sort of a team the Techs will have this year. E. S. Shepard, elected captain of the team last year, did not return to college, and so far no one has been elected to take his place. Mr. W. Campbell is manager, and will make the complete schedule public as soon as possible. It is about settled that the annual game between V. P. I. and V. M. I. will be played in Roanoke Easter Monday.

Mr. J. H. Jones, Jr., manager of the basketball team, also failed to return to college after Christmas, and Mr. E. S. Alexander has been chosen in his place. For various reasons, among them lack for the present of a suitable place to practice, it is not likely that V. P. I. will have a basketball team of sufficient importance to take part in any match games, as had been expected.

W. K. Yonge, of Richmond, manager of the track team, has his men at work now, and except for training in the limited quarters afforded by the V. P. I. C. A. gymnasium, they like the baseball candidates, must wait on the weather to get in any real practice. Enough material is promised, however, to insure representation in the athletic meets of the State and to have the annual field day late in May.

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WHAT IS A THOROUGHBRED?

See That the Stallion Is Registered and That He Has Even Gaits.

BY J. G. FERNEVOUGH, D. V. S. B. S., State Veterinarian.

When we consider the fact that the majority of horses bred in this country are bred by the farmer, our attention is at once called to the important fact helping the farmer select his animals to breed from by giving him the benefit of sound scientific work in studying the different breeds, and especially the individual horse, as to soundness, conformation and such qualities as the parent is apt to transmit to its offspring. Since we have observed that the farmer at large is breeding the mass of horses for our country, we wish to impress the fact upon the minds of our friends that it is just as easy to breed a good horse as a bad one, and certainly much more profitable to the farmer to breed good horses and by far more credit to our country and State at large to see our class of horses on the farm improve from year to year. So it is we must look for the good points of the stallion and brood mare, but we must not fail to see the points which render any individual horse unfit for the stud.

From actual practice, constant study, close observation, and last, but not least, actually investing every dollar that I could spare in the horse business, I have become familiar with some facts concerning horse breeding which may be of interest to the busy farmer, who has possibly not had as much time to devote to the subject as the writer.

In breeding horses, just as it is in any other business, an understanding of the minor principles is an all-important factor. If a stallion is a registered French coach, hackney, standardbred, thoroughbred, gelding, saddler, Percheron or of any other particular breed, the fact that he is a registered animal will be one of the first things for the groom and owner to tell, and about the only thing that some farmers who are going to breed to him will ask, or even care to know about the stallion that they have chosen to breed their mares to at present.

What Is a Thoroughbred?
Many farmers will take the groom's word for the horse's breeding, especially if the groom says the horse is "thoroughbred"; it matters not whether the animal is for draft, speed or the saddle, when, as a matter of fact, that term thoroughbred, when applied to the horse as a breed, always means the running horse—the race-horse at the trotting and gallop.

So does the standard-bred apply to the trotter or pacer when he is registered in his proper stud-book. But we should speak of pure-bred or registered Percherons, and the same of the gaited saddler, and not call them "thoroughbred horses," for that term is a word belongs to the running horse, and no other. The different associations have their stud-books, as the Hackney French Coach, German Coach, Percheron, Clydesdale, etc., each separate association having its rules for registration. Thus, regarding the stallion, the first thing to consider is what particular breed you prefer, which, of course, will depend upon the purpose you have in view—and right here allow me to say that the man who breeds without a purpose always in view, from start to finish, is going to make horse-breeding a failure.

After you have decided upon the breed, then be sure that the stallion is registered; then his breeding is at least what it is represented to be. Then comes the part that the groom is not going to tell, nor the owner acknowledge, should the stallion prove to be a poor individual, from lack of conformation, action, or soundness.

Never breed to an unsound animal, especially does this apply to the horse. You will have a number of unsound colts in course of time on your farm without breeding for that purpose. Thick eyes, thick wind, blemishes on the limbs, such as spavin, ringbone, curbs, side-bones, and above all things, bad feet, with too or quarter cracks, rotters in animal, male or female, dangerous for breeding purposes. While they may not transmit these troubles direct to their offspring, they will be transmitted to the next generation, and time and exposure to the cold, etc., will usually bring the trouble out. As to disposition, the stallion should be a gentleman, and according to his particular breed, but a vicious stallion should not be patronized, especially does this apply to the draft horse, and to the gelding.

Action is an important factor in the stallion, especially the walk.
Even Gaits.
Of all gaits the walk is the most important. It matters not whether the stride should be long; the hind foot going well into the fore track when walking slowly, and passing directly over, but landing from two to six inches in front of the fore foot track when the horse is walking fast. There should be no paddling of the feet, and the horse should not lean to one side as it is taken from the ground. The foot should be kept square under the body. The trot should measure up to the standard of the breed.

As the trot and the walk are the most important gaits naturally, and also often the only ones that you can properly judge in the stallion, owing to the way he is shown, I will leave the matter of action when these two gaits have been carefully observed.

As to style, a stallion should always be attractive in his class. He should have a firm and proud stand. His conformation will in a large degree determine his style.

However, small ears, bright, full eyes, broad between same, good sound, round feet, short canons, broad knees, well muscled arms with bones spongy good hind canons and deep clean heels, with well muscled thighs above, are some of the essential points to be very careful of.

The broad mare, as well as the different breeds, will be mentioned in a later article; more especially will I attempt to illustrate the many things which we do not want to find on the limbs of horses which we are using to produce the future horse for our country.

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slip a small rubber band just around the stem of the wart, just as close to the surface of the skin as possible. This will cut off the blood supply and the wart will soon die. It will simply drop in a few days' time and you can pull it off with your hand, and will have no hemorrhage. Then with a little silver nitrate—you can procure this in the drug store—slightly point the surface from which the wart came and the same is killed and will give you no more trouble.

I live out in the country and have a horse that has lamppus. My blacksmith said he would cure it; thus I let him burn the horse's mouth with a hot iron. This was done several days ago, and since then the horse will not eat but very little food of any kind. Please let me know if the burning with hot iron is the proper treatment, and why my horse does not eat now.

Answer.—In my practice I have found more horses suffering from a sore mouth as a result of the hot iron applied by the blacksmith than I have found suffering from lamppus. While it is true that sometimes the membrane in the roof of the horse's mouth and above the superior front or incisor teeth (the hard palate) becomes congested, and to some extent protrudes is enough down to interfere with the proper mastication of food. However, when this is the case, if you cannot get some one who is familiar with the knife in a veterinary way, then simply slightly puncture the congested membrane just where it comes against the teeth. A few drops of blood let out in this manner will serve to relieve the condition. Never allow any one to put a hot iron into your horse's mouth.

How often should a horse have salt? Is it wrong to put salt in with the feed when feeding grain?
Answer.—Never put salt in with feed of any kind. Have an especial salt box for salt and nothing else. Keep this box where the horse can get to it whenever he wants to, and always keep salt in the box. Horses that have salt where they can get it at will seldom are bothered with worms.

TWO-YEAR-OLDS ARE NOW RUN IN FRANCE.

NEW YORK, January 25.—The French Jockey Club has taken down the ban with regard to the early running of two-year-olds by a recent ruling which permits youngsters of selling-plate class to compete in races

after the first Monday in June. Heretofore the baby racers of that country have been idle until the last day of July, and the change is one that meets with general approval, for the reason that it is hedged with a restriction that insures the saving of the better juveniles.

JIM FLYNN TO MEET YOUNG PETER JACKSON

SACRAMENTO, CAL., January 25.—Jack Russell, who is handling the affairs of Young Peter Jackson, has incorporated the Bay City Athletic Club of Sacramento, and will endeavor to pull off some rattling bouts in the near future. Jim Flynn and Young Peter Jackson will be matched shortly.

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